The Stage-AMirror of the Age



Theatrical Baedeker

OPENING. Houding and varied bill.
THEATRE The Bliver Box," by

C—'Potash and Perimutter," drama-of the famous stories by Montague One of the must capitally amusing years, human, appealing to all. High Jinka, musical comedy, with Otto Hauerbach and music by Ru-rimi, starring Stella Mayhew, A gerening's entertainment, full of song.

DEVELOPMENT OF THE SPECTACULAR IN MODERN DRAMA

Witnessed in N. Y. Hippodrome Production of "Pinafore"-Reinhardt to Produce Shakespeare in America.

The New York Hippodrome has added an adjective describing a phase of the modern drams. Hippodromatic—this demodern drama. Hippodromatic—this describes many productions of recent years marked by mammoth scenic settings and ornate spectacular effects. Those who witnessed the various revivals of "Pinafore" during the past decade could well estimate the development of the stupendous by the production of the Gilbert and Sullivan operetta at the Hippodrome last spring. In this production, instead of the conventional fake ship built from the stage, there was a real ship, floating in a stage, there was a real ship, floating in a lake of real water.

While the Forrest Theatre in this city

is not nearly so big as the New York playhouse, the real ship will nevertheless float on real water on the stage when "Finafore" opens here next Monday. The enormous tank which is to be installed on the stage of the Forrest will neverthat the things of the stage of the former with the stage of the stage of the stage. necessitate the practical rebuilding of the

Year by year theatrical productions have become more and more stupendous and elaborately realistic. Nevertheless, much remains to be done artistically. No producer has, perhaps, ever consistently equaled Belasco, nor have we a Reinhardt. One remembers, with marveling admiration, Liebler's production of Pierre Lotl's "Daughter of Heaven," which was at once both massive in its setting, gorg-meous and consummately artistic. Singuistics geous and consummately artistic. Singularly, it failed. On the other hand, "The Garden of Allah," massively staged, was as correspondingly great a success.

The presentation of "Pinafore" brings to mind the numerous stories which have been printed concerning the origin of that light opera classic. According to the late Francis Cellier, for many years musi-cal director at the Savoy Theatre, Lon-don, where most of the operas were first produced, the idea evolved from the thyme in "The Bab Ballads". rhyme in "The Bab Ballads."

* * the worthy Captain Recce, who was so devoted to his crew that there was no conceivable luxury he did not provide for their comfort. For example:

A feather bed had every man.
Warm slippers and hot-water can;
Brown Windsor from the captain's store,
A valet, too, to every four.
"Gilbert began, then, by renaming the
Mantelpiece H. M. S. Pinafore. William
Lee, coxswain, was promoted to the rank
of homeoners. of boatswain's mate and given the name of Bill Bobstay; the widowed laundress was transformed into that 'plump and pleasing person' to be known henceforth and famed as Little Buttercup, the Portsmouth bumboat woman. But the most important action that Gilbert made to his dramatis personae was the Right Hon. Sir Joseph Porter, K. C. B., First Lord of the Admiralty. To this distinguished personage were bequeathed the sisters and cousins and aunts, who, in the 'Bab Ballada,' belonged to Captain Recce."

Trenting in New Comedy

An amusing mistake was made at the Little Theatre when the troupe of French actors came there last week. They ar-rived, with their trunks, just as the Little Theatre Company was preparing to leave for an engagement in Wilmington. They unpacked their trunks as the local comunpacked their trunks as the was mich pany were packing theirs. There was mich hurry and excitement. In the confusion the stage manager happened to get hold of all the wigs belonging to the French actors. These were hurriedly put into this trunks. When they arrived at Wilnington they found a picthora of powdared wigs. Meanwhile, among the French actors at the Little Theatre, there was after a trunks and then return to grand this winter and then return to grand the war, and as a result the Shuberts signed her up with a five-year contract. To supply Mile. Trentini with a suitable signed her up with a five-year contract. To supply Mile Trentini with a suitable signed her up with a five-year contract. To supply Mile Trentini with a suitable signed her up with a five-year contract. To supply Mile Trentini with a suitable signed her up with a five-year contract. To supply Mile Trentini with a suitable signed her up with a five-year contract. To supply Mile Trentini with a suitable signed her up with a five-year contract. To supply Mile Trentini with a suitable signed her up with a five-year contract. To supply Mile Trentini with a suitable signed her up with a five-year contract. To supply Mile Trentini with a suitable signed her up with a five-year contract. To supply Mile Trentini with a suitable signed her up with a five-year contract. actors at the Little Theatre, there was the most voluble perturbation. They were to go on the stage. The wigs had van-ished. French expletives out the ished. French expletives out the sir. They were not so explosive as "Jack Johnsons." of course, but they seemed so when the next day, the stage man-ager of the Little Theatre returned and admitted his mistake. That was why the Trench artists appeared in their own hair, whitened with talcum powder.

Fearing that, being written by an Eng-Ishman, there might be demonstrations against their production, Max Reinhardt extip in the autumn dropped Shakespeare's plays from the repertory of the Deutsches Theater, in Berlin. Thereupon a clamor arose, and the plays were remared in the schedule of performances. Max Beinhardt's productions of Shakes-pears are noted for their consummate artistry. It is also true that Germany as surpassed both England and America in adequate presentations of these great mate presentations of these great With Shakespeare still playing in Bar-

MAXON'S GRAND Bread St. and Munigomery Ave. THE IRIS PHILADELPHIA EDITION JUNE PETTICOAT MINSTRELS A PROLEC OF FUN AND MELODY

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Frances Starr-"The Secret"-Broad

lin, Herr Reinhardt will come to this country to superintend the production of "The Midsummer Night's Dream," by the Stage Society of New York. Dr. Karl Vollmoeller, the author of "The Miracle," which will not be produced here this season, will have charge of the company. son, will have charge of the company engaged to give the play, and, according to announcements, rehearsals will begin in February.

Whether we shall see an influx of German actors, which is improbable, we shall, at least, have Shakespeare effi-ciently given by two of the greatest and most artistic producers in the world.

Houdini at Keith's

Harry Houdini, known as "The Elusive merican," will head the bill at Keith's next week, and will present for the first time here his latest feat, "The Chinese Water Torture Cell." For many years Houdini appeared as "The King of Hand-cuffs," but he has discarded this for a more sensational series of escape tricks "The Chinese Water Torture Cell" con-sists of escaping from a compartment filled with water, into which Houdini has been suspended head downward, fastened by his ankies. Houdini has added several more new tricks to his act, including the East Indian needle trick, which he per-fected during his three years' tour of the world. During his engagement at Keith's Houdini is open to accept any rational challenge issued to him. Others on the bill are Bessie Wynn, with a repertoire of new song selections; Emmet Devoy, in his new playlet, "His Wife's Mother"; the Prinrose Four, heavyweight singers; the Pedersen Brothers, acrobats; a rural comedy skotch, "Hiram," which Fred J. Ardath & Co. will play here for the first time; Lew and Mollis Hunting, singers

Trentini in New Comedy

Emma Trentini, the little prima donna will appear in a new production, "The Peasant Girl," at the Lyric Theatre during the holidays. Refusing all offers from American managers for this season, Tren-tini sailed to Italy last summer, deter-mined to present "The Firefly" in London this winter and then return to grand honors with Trentini. Other satable mem-bers of the cast are John C. Thomas, Francis J. Boyle, Mary Robson, Ethel de Fre Houston, Ernest Hare, Henry Mack, Charles Tingle, Stanley Henry, Lucille Delberg, Edith Hallor and Karen Krisch-

Trentini begins her New York season shartly after the Christmas holidays, so her Philadelphia engagement is limited.

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Song and Dance Review of 1914

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FORREST-Last Mat. and Night QUEEN OF MOVIES MURICAL COMEDY NEET WHEEL SHATE NOW BELLING

LITTLE LOST SUFFER

A REAL SHIP ON A
MIMIC LAKE OP
BUAL WATER
IS ONE OF THE WOODDIES OF THE
N. Y. HIPPODESME

held for 10 minutes while the stage manager looked for me everywhere. After more or less explanation I finally got on the stage. I was careful thereafter to believe—he must be consummately reals the stage. I was careful increated to istic. So must the stage settings. If a was gafer."

Ethel Valentine and Margaret Robinson-"Today"-Adelphi.

Actors Must Be Realistic

"An actor today cannot merely make-

robber tinkers with a safe, we must have

cise. The stage door opened on a long alley. I decided to run up and down this alley until I had secured the natural

alley until I had secured the natural out-of-breath pants. Unfortunately, we were playing in an Indiana town where the town marshal reigned supreme. I had made four sprinting trips up and down the alley, when I was nabbed by the sovereign arm of the law.

"Now I've got ye!" he chuckled. So you're the crittur as has been cutting up your didoes in these parts for the past week, air ye?"

I knew it was my time to go on, and I was desperate; but the police force, the two of them, took their time and marched

me between them. The curtain had been

robber tingers.

a real safe. We must transplant the stage as never before."

Thus declares Edmund Breese, who plays the leading male role in "Today," at the Adelphi Theatre.

"Somehow," continues Mr. Breese, "I seemed to sense this demand when I first went on the stage," continued Mr. Breese, "I was the villain in a play called "The End of the World." In one scene I was to rush upon the stage hunted by a lor rush upon the stage hunted by a lor rush upon the stage hunted by a lor rush upon the stage hunted by a for rush upon the stage hunted by a company of ten persons. I the rest of the bill will include the Oakland Sisters, "The Trading Stamp Girl," Mahoney & Tremont, in a skit; and Charles and Adelaide Wilson in an act, "The Messenger." chase. I thought the situation over, and concluded that my pants would be more natural if augmented by physical exer-

Nixon's Grand Opera The bill for next week at Nixon's Grand

Caught With

the Goods!

Petticoat Minstrels; Burke and Burke in a skit, "Bits of Foolishness"; the Morin Sisters, acrobatic dancers; Daly and Healy, comedians; Alten, Pigg and Healy, comedians; Aiken, Figg and Duffy, with a singing specialty, and W. E. Whittle, a ventriloquist.

Kathryn Stevens-"The Winning

of Barbara Worth"-Walnut.

Burton Holmes

The two final Burton Holmes Travelogues in the regular season at the Academy of Music will be devoted to the nations now involved in war. In the first of these two, to be presented next Friday night and Saturday afternoon, Mr. Holmes will discuss "Germany and Austria," from Berlin to Tyrol. Mr. Holmes was fortunate in the possession of rich picture-records of all Germany and Aus-tria, and is consequently admirably equipped to present a striking and com-prehensive survey of these two countries and of their peoples as they were before the outbreak of the hostilities. A week the outbreak of the hostilities. A week later he will close his Philadelphia sea-son with a companion Travelogue on "The Opera House will include Josie Flynn's Allied Powers."

Ten-Minute Talks Seriousness in Comedy

Carolyn Lilja—"Potash and Perl-mutter"—Garrick.

Ruby Cutter Sav-

age and Vernon Dalhart - "Pina-

Miss Ruby Cutter Savage, grand opera singer, who plays the role of Josephine in the New York Hippodrome production of 'Pinafore," at the Forrest Theatre, declares that the possession of a well-developed sense of humor is sometimes a drawback instead of an asset in the rendition of Gilbert and Sullivan comedy

"I know that it is popularly believed," said Miss Savage, "that only those pos-sessing a highly cultivated sense of husessing a highly cultivated sense of hu-mor can extract the full value out of Gil-bert's inimitable lyrics, and yet to me the possession of such a sense is a serious handicap. Of course in the singing of the lyrics an absolute seriousness of demeanor is essential. That is the difficulty for me. There are moments in the performance of 'Pinafore' when the task of keeping a straight face and maintaining a serious smible. The words I tempt to stiffe my mirth."

"Little Miss Valentine"

This is the story of a slip of a girl. it is always best to identify your story so that your reader will know what to expect. You see, it might have been a story about something entirely different; but, truly, it is about this allp of a girl. Just a year ago-do you recall how it snowed and the wind howled that nightshe was a member of the Chestnut Street Op'ry House Stock Company. She played 'there's a carriage without' roles, and once in a while she was permitted to dust the furniture just as the curtain was going up.

Now, just to prove how foolish some girls can be without half trying, this little girl went to New York and saw a play. Then she stayed in New York and raw the same play saven times more. By that time she decided that she knew what she wanted, and that was the lead-ing role. So she sat herself down and wrote to that effect to the manager. And as will happen in real life—but never in hovels—the return post brought a re-quest that she call.

novels—the return post brought a request that she call.

And that is exactly how Ethel Valentine advanced from the Chestnut Street Op'ry Touse to the role of Lily Wagner in "Today." at the Adelphi—which is considerable progress for one year.

"My ambition? To go on—forward—toward the goal of better things—to achieve—to conquer," she said. "I want to do big things better than anybody else ever did them. I want to be some one. I realize that it will be a hard fight, but then I am used to battling for success." I know that I may fall utterly and miserably, but I haven't the slightest intention of permitting any such fear to interfere with my best efforts. All day I say to myself, 'I am going to win; I must and shall win,' and I believe that some day I will."

"And when you grow up, what do you intend to be?" I asked—she seemed so tiny, curied up in the big chair.

"Grow up?" she asked, her eyes wide with astonishment. "Why, I'm married," and she held up her hand to prove her contention. (Isn't it strange how all the really nice girls are either married or

and she held up her mand to prove her contention. (Isn't it strange how all the really nice girls are either married or are going to be?) "I was married in Paris, on July 3, and four weeks later, my husband was called to the front. He is lying wounded—"

Little Miss Valentine's eyes filled with

Little Miss Valentine's eyes filled with tears; she guiped down a big lump in her throat. Then she went on:

"I can't be with him—I couldn't part with him again—it is selfish. I know—but he wants me to work. He wants me to do my duty by myself, as he calls it, even as he did his by his country. Oh, isn't life cruei—brutal!"

Miss Valentine recovered her composure. She spoke of her ambition to become an emotional actress of the Duse type; she discussed Professor James and dress; she debated the psychology of mind over matter and music. But ever and anon, matter and music. But ever and anon, her voice saddened, her eyes filled—her thoughts flew across the seas to the field

thoughts flew across the seas to the field hospital in France.

Miss Valentine held a letter in her hand, ready for mailing. It bore at the bottom the word "France." A dreamy look came into her eyes—forgotten was the stage—gone was the lure of the footlights, the acclaim of the public; the praise of the critics. She saw only the cot in the hospital and—HIM!

Dramatization of Novel

The dramatization of "The Winning of Barbara Worth," Harold Bell Wright's popular novel, will open at the Walnut, for one week, next Monday evening. The dramatization of the novel is by William Lynch Roberts and Mark E. Swan. "The Winning of Barbara Worth," as a book was a "best seller," and its sales are said to have reached over the 2,000,000

The story of "The Winning of Barbata am singing appeal to me so strongly to my sense of the ridiculous that there are times when I positively suffer in the atlaid in the West.

Positively the

Best and

Longest

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Show in

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the World.

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LITTLE MAY TODAY THE PIE LOST SISTER

week, air yo?" "I tried to explain, but he dragged me off to the station, where the man on guard averred that I might be telling the truth, and suggested that the local Sherlock take me to the theatre and find out. During the past week the Philadelphia play-loving public, ever alert for the best in the drama, to ame to the Adelphi and caught us with the dramatic triumph of the age. can stage. By GEORGE BROADHURST and WITH ABRAHAM EDMUND SCHOMER BREESE MATINEE TODAY, 2:15; TONIGHT AT 8:15 BEGINNING MONDAY, LAST WEEK BUT ONE LYRIC The Musical "IRRESISTIBLE" "DELIGHTFUL" Jollity "A tingle-ingting success." —Inquirer. Has. "Sure to please everyhedy." Whole Town! CHRISTMAS AND NEW YEAR'S ATTRACTION EMMA TRENTINI "THE PEASANT GIRL"

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